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ABSTRACT

This paper discusses the use of English as the main language of instruction in higher education in many developing nations, and reports on a pilot study of learning and teaching strategies used in Filipino- and English-language classrooms at De La Salle University in Manila, The Philippines. The study examined the "teacher talk" and "student talk" of the two classes to determine the pedagogical strategies employed by teachers and the learning simplification strategies employed by students. Pedagogical simplification strategies in the English-language classroom included explanation, restatement, repetition, provision, correction, summarization, contextualization, questioning, and code-switching. Learning simplification strategies in the English-language classroom included responding, restatement, consulting others, and code-switching. Pedagogical simplification strategies in the Filipino-language classroom included explanation, restatement, repetition, provision, contextualization, questioning, correction, summarization, rhetorical questioning, outlining, going from higher-level question to a lower-level question, translating Filipino terms to more commonly-known English terms, and reminding students of translation. Learning simplification strategies in the Filipino-language classroom included asking for clarification, repetition, recognizing rhetorical questions, reformulating, leaving the response hanging for the teacher, borrowing from English, summarizing in English. (MDM)

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TEACHING AND LEARNING SIMPLIFICATION STRATEGIES IN A PHILIPPINE CLASSROOM
A Pilot Study

Bonifacio P Sibayan, Ma. Lourdes S Bautista and Andrew Gonzalez, FSC

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1. Introduction

1.1. Simplification in this Essay

Simplification (S) is used in this paper as any means taken to make anything easier to understand so that it may be taught and/or learned. S also means doing things in a better (simpler) way so as to make understanding and learning more economical and more efficient. However, simplified material, for example, an adaptation or condensation of a story or essay for use in lower primary classes or in ESL situations or classes which may be thought as simpler, may actually be more difficult (see Blau 1982, Johnson 1981). It is for these, among other reasons, that S is actually a continuous or periodic process in the constant search for better teaching and learning materials and procedures.

1.2 Settings for S in ESL: From Large to Small Settings: Nation to Classroom or From "Global" (National) to "Small" (Classroom) Concerns

We contend that S should take into account the various settings for S. Much of the research and treatment of S in TESOL or ESL does not take into account the different settings for TESOL OR ESL such as the following.

1.2.1. *Situation 1:* *In Addition To*

ESL may be taught or learned as *in addition to* where the learners are educated in an intellectualized language which is their first language and ESL may be for cultural or other secondary purposes. For example, in the German and American cases, learning a second language is generally in *addition to* German and English.

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1.2.2. *Situation 2: Transfer of Technology*

ESL is for transfer of technology as in the Korean and Japanese cases. Learners, as in the early stages of the Korean and Japanese cases, are adult scientists, already educated in their fields of specialization in Korean or Japanese, who need to have access to scientific and technological knowledge not available in their languages, but available in English or German, etc. as a second language.

1.2.3. *Situation 3a: Foreign Language Main Working Language*

The foreign language (English) is the *main language for acquiring an education and main language of work.* The national language is on its way to intellectualization and is taught both as a subject and as language (medium) of instruction in some subjects in all grades especially in the primary schools. This is the Philippine case.

1.2.4. *Situation 3b: National Language Main Language for Primary and Lower-Middle Education; Second Language for Higher Intellectual Education*

There are nations where the main language of securing an education especially in the primary grades and secondary school is the national language. The foreign language (English) is taught after primary school. The foreign language, however, is the main language for acquiring advanced scientific knowledge and technology. Examples are Indonesia and Malaysia. In Indonesia, for example, 85% of higher education level materials are accessed through English (This statement is based on information given by an Indonesian speaker during the first Asean Fulbright scholars reunion in Manila in November 1991).

1.3. Simplification and the Problem of Shorter Periods Allocated to the Second Language

One of the biggest problems confronting developing (third world) countries at present, most of them former colonies using the colonial language as the main language of access to science and technology, is the shortened period that may be allocated to learning the colonial language mainly due to the effort of these countries to develop a national language with the aim that such a national language may eventually replace the colonial language in most of the controlling domains of language.

This program to continue to teach the colonial language and at the same time develop the national language has severely shortened the time that may be allocated to learning the colonial language, without wishing to sacrifice the quality of the colonial language because it is (still, as in the Philippine case) the main language of government, science, technology, higher education, and other domains.

The foregoing situation calls for the highest type of expertise in simplification: what part(s) of the language should be taught and how should they be taught so that the quality (of English, for example) that was learned under longer periods and with more learning materials will still be the same if not better? how can the limited time allocated be used more efficiently?

The art and science of S here calls for knowledge and expertise in knowing those components of the second language that are essential and crucial to be learned so that it (the second language) may still function as an efficient tool for access to the world's knowledge.

1.3.1. Lesson from the Philippine Experience with the Philippine Center for Language Study Materials

Simplification has important implications for teacher education, both pre- and in-service. When changes in S are made, especially major ones, there should be a thorough re-orientation or re-training of those who will administer the program: administrators, supervisors, especially practicing teachers who will carry out the program; otherwise the results of the change in S will be disastrous. This is exemplified by the Philippine experience with the Grades I and II guides in teaching English as a second language which had features of both linguistic and pedagogical simplification, but most especially, linguistic simplification, couched in unfamiliar (to the traditional teacher who did not take up any linguistics courses) technical terms such as 'intonational contour', 'juncture', etc.

The materials which were praised even in international circles in second language teaching were soon abandoned by teachers of English because they did not know which parts were basic and could not be skipped and which parts could be skipped. This experience dramatizes the principle that it is necessary for all those who have to use simplified materials to have good training in the change in S.

1.4. Natural vs Classroom (Artificial) Setting for Learning

It is our contention that because the learning of a language by a child in a natural setting (for example, his/her native language or a language learned in the community where the learner is an immigrant) differs from the teaching/learning situation in a formal classroom, the two situations demand different treatment. The first situation is unstructured and the 'teachers' [source of learning] and the 'subject matter' are so varied that both 'teacher' and 'learner' simply go ahead and use whatever vocabulary or 'expression' is needed by the situation without need for simplification.

In contrast, in the formal classroom situation, (1) there is a group of children of varying abilities; (2) the children are expected to learn various kinds of subject matter (arithmetic, science, geography, formal reading, language, civics, etc.) so, that unless both subject matter and methods are systematized (which may be another word for one kind of simplification), learning may not take place. There is simply not enough time to teach (learn on the part of the student) what needs to be taught unless some form of simplification (systematization may be a better word) is made.

It must be noted here that certain language exercises (or many teaching-learning exercises) may be considered 'unnatural' or not 'authentic' language but so is the kicking of a ball by a soccer player around or between posts or the piano exercises that a young piano player practices to gain proficiency in soccer or piano.

1.5. Pressures and Motivations for Teaching/Learning the Foreign Language

As suggested above, the pressures and motivations for teaching or learning the second language differ (1) from country to country, (2) from one ethnic first language background to another, as in the Philippine case where native Tagalogs are advantaged in learning and using Filipino as a language of instruction (Gonzalez and Sibayan 1988), and (3) from one socio-economic status to another. The implications of these on the kind of simplification may have to be studied very carefully. Thus the 'simplified' learning materials in ESL for each country may differ considerably.

1.6. Types of Simplification

Our main concern in this paper is the simplification of linguistic or language matter (phenomena) for use in teaching and learning in schools and that of materials and methods for teaching and learning. Two kinds of S are treated, viz., linguistic/language S (LS) and pedagogical S (PS).

Pedagogical Simplification is divided into (1) content or subject matter S (SMS) and (2) methods, teaching procedures and styles of teaching, or simply teaching procedures S (TPS).

LS may treat such matters as (1) grammar, (2) vocabulary, (3) idioms.

PS may have to do with such matters as (1) S of subject matter content which may consist of (a) text, (b) teaching aids such as audio-visual materials and (2) methods of teaching and learning that have to do with *(2a) pedagogical S strategies* and *(2b) learning (i.e. learner's) S strategies*. We treat (2a) and (2b) in the pilot study that we report in this paper.

1.7. Orientation of S

PS may be (1) teacher oriented S, for example, a teacher's manual or guide or syllabus showing both graded (cut-up) subject matter and methods or procedures, (2) learner oriented S, for example, a good workbook on any school subject, not only that of language as a subject, (3) curriculum writer and/or textbook or other teaching materials writer oriented which combine both subject matter content and methods/procedures simplification.

References such as books, monographs, encyclopaedias, etc, may be considered *variations/varieties* of S on any given subject as these materials make things clearer; hence they help simplify towards complexity.

The teacher is both *recipient* of S, i.e. he/she understands both LS and PS, and *agent*, i.e. he/she can make the teaching/learning act work through S. The student is most often the recipient of S but in practically all learning cases, learners are agents, i.e. they evolve their own learning simplification strategies as reported in this paper (see Espiritu 1990).

There may be situations or cases where the line between PS and LS is tenuous or blurred so that treating the matter simply as simplification may be a more fruitful line of treatment. For example, an adaptation or condensation of a story or essay for reading may be an exercise in both LS and PS.

1.8. Goal of Simplification

In our view, the main goal of simplification in teaching, especially formal classroom teaching, is simplification which leads to complexification or the understanding of that which is complex. A good product of any simplification exercise may result in what Pienemann (1989:54-55) calls 'acquisition sequences' or 'pro-acquisitional chronologies' which we shall simply call *teaching-learning* sequences or chronologies.

1.9. Pedagogical Idiom

Teaching-learning sequences or chronologies may be classified into four kinds: (1) allocations of subject matter content of, say, literature to the various grade levels from primary to secondary to tertiary level with simple rhymes and children's poetry, mother goose rhymes, Aesop's fables assigned in the lower grades and adaptations of Hans Christian Andersen's and Grimm's fairy tales at the upper primary levels; the short story and short novels in high school; Shakespeare, Milton, Goethe at the tertiary levels. These large 'chunks' of subject matter content chronologies are generally assigned by curriculum writers on a nationwide scale.

The various chronologies are then 'cut up' into still finer chronologies for each grade level accompanied by teacher's guides with appropriate suggestions for introducing, reviewing, reinforcing strategies. In a number of cases, these are still simplified for pupil or student learning with workbooks, etc.

These teaching-learning chronologies are taught to candidate teachers in teacher education institutions and in in-service education of teachers.

The whole body of teaching-learning materials in these chronologies in various subjects or disciplines consisting of an entire body of texts, teacher's guides (syllabi), student aids and references couched in a language peculiar to teaching we call pedagogical idiom (PI). All teachers and other personnel engaged in the teaching-learning act and to some extent, students, have to become familiar with this pedagogical idiom as mastery of the PI is a must for teaching. The PI

summarizes what a teacher must know in order to be able to teach systematically and effectively.

Failure to learn the PI on the part of the teacher (and on the part of the supervisor and administrator) often leads to failure in the teaching-learning process.

1.10. Some Important Facts About S

In general, younger and slower learners need more S, especially PS. On the other hand, more mature and brighter students need less S, especially teacher simplification strategies.

One can simplify only that which one knows: the better the understanding by the simplifier of that which is being simplified, the better the simplification is.

1.11. Who Should Do or Help in Simplification?

The answer to the foregoing question may be: (1) theoretical and applied researchers in psychology, sociology, pedagogy, e.g. Pienemann (1989), (2) subject matter content experts, for example, those who know the phonology, grammar, idioms, etc. of the language that is to be taught or those who know mathematics, science, etc, (3) methods or pedagogical researchers, e.g. Blau (1982), Johnson (1981), (4) curriculum and textbook writers, (5) administrators and supervisors of school programs, and (5) practicing teachers.

1.12. Some Examples of S

1.12.1. 'Taglish' (the Developing Filipino), as a Form of Linguistic Simplification

In the case of Taglish, it has been observed that a person trying to communicate orally in Filipino may encounter many concepts not immediately 'expressible' through Tagalog. The speaker conveniently shifts to an English vocabulary item (a type of code-switching) with the English word borrowed in toto or 'Tagalized' with the use of Tagalog morphological constructions, e.g. *Rinecord namin* (we recorded [it]). Filipino scholars giving lectures in their scholarly field often use this style which is now resulting in intellectualized Filipino through borrowings from English.

1.12.2. Examples of Linguistic Simplification for Pedagogical Purposes

1.12.2.1. *From Simple to Complex*

(1) This (That) is a ball (chair, table, guava, etc.)
(2) These (Those) are (two, three) balls (chairs, tables, guavas, etc.)
(3) This is a big (small) ball (ball, table, etc.)

1.12.2.2. *From the Long (Complex?) to the Short (Simpler?)*

First stage: (1) Teacher: What is your name?
Pupil: My name is Pedro.

(1a) T: Is this a red ball (showing a yellow ball).

P: No, it is not a red ball.

Later stage: (1) T: What is your name?

P: Pedro.

T: Is this a red ball? (showing a yellow ball).

P: No.

Later stages:

P:	Yes, it is a red ball.	No, it is not a red ball.
	Yes, it is red.	No, it is a yellow ball.
	Yes, it is.	No, it is not.
	Yes.	No, it isn't.
		No.

It is not known whether the insistence of the Thomasites (first American teachers in the Philippines) that pupils speak (or answer) in 'complete' sentences first before giving short answers was based on 'intuition' or on research knowledge, but it worked with Filipino students. Compare the findings on the effect of syntax on readability where the investigator found that '...the short, primarily simple sentences ... are obstacles to comprehension' (Blau 1982:525).

1.12.3. Background Material

Background material as a variety of S is often necessary especially in understanding unfamiliar subject matter (especially that which is culturally different). Such background material may be in the form of other simplification materials such as audio-visual and other electronic devices like films, movies, pictures, etc. [see Johnson (1981)].

1.12.4. Genres

The learning of a language through various genres is a type of S that was a favorite of the early teachers of English in the Philippines. For example, four things were done with a song: it was sung, the lyrics were recited as poetry, it was read with emphasis on proper rhythm, and often it was written in notebooks kept for the purpose (Sibayan 1991).

1.13. The Classroom: the Final Testing Ground for Simplification

The quality or lack of quality and the success or failure of any simplification is tested in the classroom where teachers and pupils interact. It is in the classroom where the final 'menu' is 'cooked' by both teacher and pupil. The best planned S materials may fail in the hands of poorly prepared teachers and incompetent supervisors. On the other hand, crudely prepared S materials may succeed in the hands of master teachers and excellent supervisors.

1.13.1. On the Spot or Ad Hoc Simplification or Classroom Simplification Strategies

This kind or style of simplification is responsible for much of the teacher talk that takes place in practically all Philippine classrooms, whether primary,

secondary or post-secondary. When students do not understand the lesson, teachers strive to make the lesson clear by various means: through varied and repeated questioning, prompting, explanations, the use of unfinished sentences where the student is supposed to complete a statement, a form of filling the blank with the right answer, etc. This type of S may be wasteful and it often deprives the student from doing much of the thinking and talking. (There were many examples of this type of simplification in the pilot study.)

1.13.2. Teacher and Learner Strategies of S

In the teaching-learning act, especially in the formal classroom situation, both teacher and pupil continuously struggle to simplify: the teacher employs strategies to have pupils understand the lesson and the pupils themselves strive to employ strategies of simplification in order to learn both the subject matter and the language of instruction. (We treat such simplification strategies extensively in the pilot study.)

1.14. Rationale for the Pilot Study

It is because of the above belief, that the classroom is the testing or probing ground for S materials, that the writers conducted the pilot study which we now turn to.

2. The Pilot Study

2.1. The Data

The data for this study came from a data base for a study of questioning and responding in Philippine Literature classes (Bautista 1987). For that study, six classes were included -- three classes taught in Filipino and three classes taught in English. For this paper, one class taught in Filipino and another taught in English were chosen for closer study. These two classes were purposely chosen because they evinced more instances of student talk and showed a richer discussion of the literary topics under study. Whereas the four other classes dealt much with the history of particular genres or elicited many recall responses or presented a dramatization of certain selections, these two classes showed discussion and analysis going on and thus they seemed a better source for a study of pedagogical simplification strategies than the other classes.

The transcripts of one-hour tapes of two sessions per class (altogether, four transcripts) were analyzed for this pilot study. Table 1 gives an overview of the distribution of teacher talk, student talk, and author talk ('author talk' here refers to the teacher's or student's reading aloud of passages from a selection under study) in these four transcripts.

TABLE 1

Distribution of Teacher, Student, and Author Talk

Classes	No. of Typescript Lines				% of Talk		
	Teacher	Student	Author	Total	Teacher	Student	Author
Fil A	404	199	0	603	67.0	33.0	0.0
B	363	155	92	610	59.5	25.4	15.1
Eng A	544	162	17	723	75.2	22.4	2.4
B	481	122	21	624	77.0	19.6	3.4

Student talk in these four transcripts is relatively high, considering that, in the bigger data base, student talk in the three English classes (x two sessions each) averaged 18.6% and in the three Filipino classes (x two sessions each) averaged 25.5%. But placed beside Flanders' famous two-thirds rule, where the teacher talks two-thirds of the time and the students one-third, student talk in these classes is still low.

2.2. The Teachers and the Students

The two classes included in this study come from De La Salle University, a private, sectarian university in Manila, Philippines. It is considered to be one of the top three universities in the country and attracts the most promising youth of the land.

The students included in the sample are freshmen and sophomores who, following the Philippine educational system, have completed seven years of elementary school and four years of high school and one year of college (if they are sophomores). Their average age is seventeen. They are products of the Bilingual Education Policy, implemented beginning in 1974; if their elementary and high

schools had implemented the Policy strictly, they would have had English as medium of instruction for their Science, Mathematics, and English Communication Arts classes, and Filipino as medium for the other classes. (In reality, however, many schools still teach social studies subjects in English.) Since the tuition of De La Salle is among the highest in the country, many of the students belong to the upper or upper-middle socio-economic classes and are mostly residents of Metropolitan Manila. The students therefore have had much exposure to English print and broadcast media and they move in English-speaking circles even as their first language and language in the home is Filipino.

The two teachers are bilingual in both English and Filipino, with the Filipino teacher having her undergraduate and Master's degrees in English although her first language is Filipino. Both of them have had more than ten years of teaching experience and both have received Highly Satisfactory in the student evaluations conducted annually in the University. At the time of the first study, they had both completed their coursework for their doctoral degrees; they have subsequently finished their dissertations and have received their Doctorates in Literature.

The two classes are similar in terms of class size (around 40 per class), academic proficiency (although the Filipino-medium class was a class in Computer Studies, and Computer Studies students are acknowledged to be the best students on campus in terms of academic potential), and male-female ratio.

2.3. Towards a Methodology

This pilot study used close reading of the protocols as its main methodology. Except for the table above on the distribution of teacher, student, and author talk in the four transcripts, there was no attempt to do frequency counts or statistical analysis because the data base was small and the main purpose was to identify teacher and learner simplification strategies and formulate a typology of strategies.

An early reading of the protocols showed that the data were rich in pedagogical/learning simplification strategies but showed very few instances of linguistic simplification. Thus, subsequent analysis mainly focused on pedagogical/learning simplification although the few instances of linguistic simplification were also noted.

Gonzalez and Bautista worked on the English and Filipino protocols separately. Looking at their respective data, they attempted to come up with categories and subcategories of pedagogical/learning simplification.

The authors used the following definition of pedagogical simplification: Anything used by the teacher to make it easier for the learner to understand a lesson or to give a response to a question. Thus, 'pedagogical simplification' was the term used exclusively for teacher strategies. Learning simplification strategies, on the other hand, were any strategies used by the learner to make it easier to understand a lesson or to give a response to the teacher's question.

At a subsequent session, they compared their categorization system and tried to reconcile the labels for the categories. A second reading of the protocols was done to ensure that no strategies had been missed. The categories and examples from the English protocols and the Filipino protocols form the findings given in the next section.

Clearly, there are limitations to the study. The sample cannot be representative of Philippine Literature classes taught in English and in Filipino in even just one Philippine university because it is too small -- one class each for English and Filipino and just two sessions per class. Furthermore, there are factors related to subject matter -- the two teachers discussed different genres in their classes: the English-medium teacher discussed two short stories in the two sessions while the Filipino-medium teacher discussed two short stories, five poems, and one essay. Obviously, one teacher treated the literary text under consideration more in depth than the other.

There are also interlocutor-related variables, the competencies and skills which these specific teachers and students brought to the classroom, plus the attitudes they had toward each other and other participants. In this case, as pointed out earlier, the two sections were similar in their socio-economic background and in their language background. At the time of taping, the two teachers were similar in their academic credentials in terms of post-baccalaureate degrees and teaching experience. Both obviously enjoyed teaching young people and, as a result, had a tendency to talk too much. As for the atmosphere in the class at the time of taping, the two classes exuded the same air of easy give-and-take between the teacher and students, with the two teachers able to create a relaxed but alert learning mood in their classes. The students felt completely at ease with each other and with their teacher.

Even with these limitations and the qualitative nature of the findings, the study can shed light on whatever actually happens in the classroom in terms of strategies teachers employ to make their students understand a lesson and be able to respond to their questioning. At the same time it provides insights into the strategies students employ to make it possible for them to understand a lesson and to answer a teacher's questions.

3. Findings

3.1. General Observations

In general, the sample of protocols of classroom interaction seems to show that the quality of interaction was much richer in the Filipino-taught classes than the English-taught classes, in spite of the fact that the students tested well in English language proficiency based on English language entrance examinations and in spite of the fact that the students belonged to a high socio-economic group which in Philippine society puts a high premium on the English language and uses it frequently for interaction not only in class but likewise outside of it. Apparently, the fact that Tagalog-based Filipino is a first language for most of the students and has received attention since 1974 as the medium of instruction for all other subjects in the curriculum except Mathematics and Science has rendered it a dominant language for the students, in spite of their fluency in English. From the point of view of level of intellectualization, judged by the proportion of written scholarly material in English over Filipino, clearly English is the more intellectualized language. However, in spite of a limited corpus of scholarly literature, Filipino for these students is clearly rapidly being intellectualized.

The evidence for the better quality of interaction in Filipino over English may be found in the frequency of short responses in English, in the observation that responses of students were mostly responses to questions posed by the teacher, with few spontaneous questions from the students, and in the elaborated (non-simplified) responses in Filipino. Even a quick look at the transcripts readily reveals that the turns of speaking in the Filipino-medium class were longer than those in the English class, for both the teacher and the students. This initial observation was in fact confirmed by a comparison of the length of the average turn of speaking in the two classes: The average turn of speaking for the Filipino-medium teacher was 9.75 typescript lines while for the English-medium teacher it was 4.87 lines; for the Filipino-medium students it was 4.83 lines while for the English-medium students it was 1.39 lines. There was much more elaboration going on in the Filipino class, more room for expanding one's thoughts and responses.

Moreover, in terms of what we would label as topical density, indicated by the number of topics treated in a class period and the intellectual depth of the discussion, the Filipino data were clearly much richer than the English data.

With these general observations, we can now focus on strategies of simplification by the teachers (called pedagogical simplification strategies here) and by the students (learning simplification strategies) to arrive at a typology of these strategies based on both the English and the Filipino data.

3.2. Typology of Pedagogical Simplification Strategies in the English Data

The presentation below lists the strategies clustered into main types and subtypes and exemplifies each one by citations from the protocols.

A. EXPLANATION

1. by examples

(a) T: Can you, can you mention, can you remember a specific example of some colorful description, ah? Is there anything that you might remember? Is there a specific scene that strikes you?

S: Ah, for example, (inaudible) ah ( ) she goes to the library, ah (he is really) saying that as she saw the sun's rays towards her in such a way, the author ah, something like, it's a very simple ( ) but the author said something like ah ( ) poetic ( ).

2. by paraphrase or synonyms

(a) S: I don't quite understand what ah ( ) was going on ( ).
T: You couldn't get the point of, ah, story.

(b) T: Ah, Metropolitan-Satellite Relationship. Can you, can somebody say that in simpler terms? Can, can somebody give me a synonym?
S: ( )
T: Ah, who says that? Who said that? Okay, what did you say?
S: Exploitation.
T: Okay, it's exploitation. Now this is a term that I'm more familiar with. Ah, anymore? Yes?

S: Neo-colonial.
T: Neo-colonial, all right. Any more?
S: Re-colonization, re-colonization.
T: Re-colonization, okay.

3. leading to a technical term (to be provided by the lesson)

(a) T: Are you saying that the sentences were choppy, in short, and not seemingly related?
S: Yes.
T: Okay, ah, can you remember the word that would describe that sort of relationship between sentences? What did you use to call that, or what would your teachers in English One say, what's wrong with your paragraph? If you have short choppy sentences which didn't seem logically connected. What would you call that? In-, ha?
S: Incoherent sentences.

B. RESTATEMENT

1. of student's answer
S: Sort of offended her.
T: It offended her, so she read something in it that offended her, okay?
S: Ah, it describes her country, her race.
T: Okay, it had something to do with comments on her race, her country, and being a part of that country, she felt personally offended.

2. by analyzing student's response

(a) T: What was your trouble with punctuation marks?
S: Ahm, the sequen-, sequences, letters, it jumps.
T: Sentences were choppy, you mean, they were short and they were jumping from one thing to another.

3. and provision of superordinate categories by asking students to do background research

T: Ah, let's start with some of the, some of the things that I asked you to, okay?, prepare yourselves for the story. Did you ask your parents about what this might have to do with them? Did you ask them about certain words that were

used which may not have been familiar to you but which maybe your parents could have shed some light on? Did you ask them about the songs, clothes that were worn, ah? What else was in it? Can you mention one, can you mention something here that indicated the character of the period which is unfamiliar to you? Yes?

S: Mao-mao.

4. of a student's response with focus on a detail, to continue the line of questioning

(a) S: He wore tight jeans and a red T-shirt.

T: He wore, all right, he wore skin-tight jeans but what kind of T-shirt?

S: Ah, Elvis.

5. of evidence to ask for further evidence

T: What about this other woman in the terno? What do you think of her?

S: Ah, very curious about the people.

T: Okay, that's a good word. She's curious about the people, she's curious about the, the people in a, in the, in our country and she's curious about their culture, and she's curious about the natives. And how does she show this curiosity, for instance. Yes?

S: She's very open about the things she notices, like she, ( ) based on ( ) what she sees.

T: All right, she's also very, she's, she's always ready, as you put it, to praise or criticize what she sees.

C. REPETITION

1. of learner's response and request for further completion

(a) T: He's going to see, go, everybody going around what?

S: Like machines.

T: Like machines and also like?

S: Skeletons.

T: Skeletons, so up to the end of the story, if you cannot see the point in the first, third, you're not going to see much point also, no?

2. of student's response followed by a related leading question to a new sub-topic

T: What sort of scenery do you expect, what kind of people do you expect, when you go to a country as a tourist?

S: Something, something different from your country.

T: Okay, something different from your country, which means something quaint, something you said?

S: Warm and friendly.

T: Okay, warm and friendly people, nice smiling friendly people. What sort of scenes do you expect to see?

D. PROVISION

1. of a frame to be filled in by one or few words

(a) T: ... sometimes when you find yourself in the middle of a traffic jam, a traffic jam that's caused by a what?

S: Rally.

T: Rallies, demonstration, no?

2. of an alternative for choice by the respondent

T: Okay, did you have trouble also with the length of the sentences? What about the length of sentences, what was your problem? Too long, too short, or just, just, ha? Too short?

S: Some sentences seem to be too short and then other sentences seems, seem to be too long.

T: Ah, how did you react? Did you like it? Did you dislike it?

E. CORRECTION OF STUDENT STATEMENT FOLLOWED UP BY QUESTION TO ELICIT FURTHER DETAILS

T: What period do you think this is in?

S: Late '50's.

T: Late '50's?

S: Early '60's.

T: Early '60's. Okay, now, ah, what are the signs in the story that indicate that this might be late '50's, or what did you say, early '60's? Is there anyone who might think that it's late '60's? You, some of you think it's late '60's, okay, so let me know. Ah, yes?

F. SUMMARIZATION

(a) T: So this section on the maids somehow, ah, seems to be peculiar, okay? So we will discuss later on, ah, the peculiarities of these maids' language, okay? and then, ah, let me see, what are the other details that we haven't yet, I think we have, we have, ah, already talked about all the details I asked you to watch out for except for, except for this whole passage of overacting. What are the various things that, ah Bobby condemns as overacting? so you can go on to the next section...

G. CONTEXTUALIZATION (relating what is read to social realities at present)

(a) T: As a tourist, you expect and you see the façade because you're here only for a short time and you choose the places that you're going to see, no? If you stay, you see the reality, that's kind of like the distinction between the slum, which is covered by white fences, no? Which is what our slum areas are notorious for. So you see the white fences if you come here as a tourist.

H. ASKING A LEADING QUESTION

(a) T: Okay, their house is mortgaged or they pay by installment. The same thing with their car, so what socio-economic class do you think this is? Is this the filthy rich, the, or what?

S: Upper middle class.

T: Okay, this would be the upper middle clss which still has certain money problems, but not too much, all right...

I. SETTING UP A CHAIN OF QUESTIONS FOR INFERENTIAL REASONING

(a) T: What would this be?

S: Newspaper,

T: Yes?

S: Newspaper.

T: Newspaper, okay. Now let's, let's take a look at all the, the uses you're giving, no? Someone said it could be Manila paper. Do you still think it's Manila paper?

S: No.

T: No, because ( ) why can't it be Manila paper?

S: (inaudible)

T: Because this is not wrapping paper, it's got print on it, no? It could be newspaper. Do you think it's a newspaper? Why not?

S: (inaudible)

T: Because a newspaper is?

S: White.

T: White and this is rough brown, and it's--

S: It's a single sheet.

T: It's a single sheet of paper, but why do you think it's a newspaper? What was it in the description that made you think it might have been a newspaper?

S: Commentaries, the comments ( ).

T: Okay, there were comments on it, there was a heading and it had print on it. What else could you think of that is rough brown paper with print on it that might offend a woman like Ann which has something, which makes statements against her country or her race?

S: Mimeographed propaganda.

J. UNLOCKING DIFFICULTIES

(a) T: [at the very start of the class] O, bet-, between 'Sounds of Sunday' and 'Candido's Apocalypse', which did you find easier to understand. I remember you were also talking about 'Sounds of Sunday' being troublesome. Which was easier?

S: 'Sounds of Sunday'.

T: So 'Sounds of Sunday' was easier, ah, what were your problems with 'Candido's Apocalypse'? We talked about outdated ideas, no, outdated ah slang, fads. Is there anything else about it that was difficult?

K. CODE-SWITCHING

(a) T: When do they start having their problems?

S: Thirteen.

T: When they're thirteen, okay, so wala pa siyang problema [so he still has no problem]. The, okay, who else?

3.3. Typology of Learning Simplification Strategies in the English Data

The presentation below lists the simplification strategies used by the students in the English-medium class.

A. RESPONDING

1. by volunteering examples

(a) T: Can we go up to this intriguing term and explain yourself?

S: ( ) you have a Metropolis, for example ( ) the United States, and then they have satellites in the world like, for example, the Philippines and other different countries ( ). Now, what they do, they establish a satellite in such a way that, (what they) need from other countries into the Metropolis, and leaving the Met-, the satellite ( ) something like that.

2. by volunteering further details

T: O, are there any more you want to complain about before we now talk about the story and see it as a masterpiece of literature. Any more complaints? Yes?

S: In the start I had a hard time trying to determine who was narrating, who was telling the story, who was talking.

3. by ostension (body language)

T: ... and she knew what the Mao-mao was? What was it like?

S: (demonstrates, laughter)

S: It looks funny.

T: It looks funny, like how?

S: Ah, she said something, it's a mixture of a twist with your arm, you, while you twist, your arms go with the--

4. by comparison (using parang 'as if' like, sort of)

(a) T: And she sang it. What did you think of the song?

S: It's sort of ballad, it's so slow and, and the note seems to be going off the beat.

T: The note seems to be?

S: The pattern ( ). Up, and then down and up.

(b) S: Parang, ah, the country of Dr. Olvido depends on the country of Ann.

B. RESTATEMENT BY RE-LABELLING

T: What would you call this, this relationship, ah, this relationship that is established by the rich with the poor country? When the United States uses the resources of the Philippines? Yes?

S: In political terms, I think you call it a Metropolitan-Satellite relationship.

C. CONSULTING OTHERS

T: I'd really like to know, did you ask somebody to sing it ['In Despair', a song mentioned in the story] for you? Who, whom did you ask?

S: Ahm ( ), the secretary, the secretary in the office.

T: How old is she?

S: Ahm, thirty-eight.

T: Thirty-eight, okay. What-, what was the other song?

Ss: 'God Knows'.

T: Ha? 'God Knows', right. Did anyone ask about 'God Knows'? Did anyone, yes.

S: I asked our maid.

T: You asked your maid. How old is your maid?

S: She sang it, she's thirty-seven.

D. CAREFUL READING

T: How old is Bobby [a main character in the story]?

Ss: Seventeen, eighteen.

T: Okay, it's quite obvious that he is between seventeen and eighteen. Why?

Ss: Subtitle, fourth year high school.

T: It's in the sub-title. All right, it's in the sub-title, 'Stages in the dark night of the heart between seventeen and eighteen' and he's the one who's going through a lot of problems, no. And then of course other clues, like as you mentioned.

S: Fourth year high school.

T: Okay, he's in fourth year high school.

E. CODE-SWITCHING

(a) T: ... did you know automatically what it meant?

S: Parang basta-basta lang ('like it was just like that').

3.4. Observations on the English Data

At bottom, the teacher using English and teaching Philippine Literature written in English uses the Socratic Method by posing question after question, with explanations in-between, to enable the learners, mostly first language speakers of Filipino with university level competence in English as a second language (measured by national and university standardized examinations), to read the texts closely and to appreciate their literary values.

Although she talks too much (teacher talk to student talk is approximately a ratio of 7.5:2.5), she has a friendly and reinforcing atmosphere in class which encourages the students to respond mostly in short words or phrases but occasionally in longer phrases and even sentences. However, spontaneous student-initiated questions are for practical purposes nil.

The types of simplification used by the teacher in her questions consist of breaking down longer units into smaller units for comprehension, paraphrase, analysis and synthesis, and eventually evaluation or appreciation. She uses explanations by examples, paraphrase (including synonyms), details leading to recall of a technical term; restatements of students' answers and analysis of their responses, and through these restatements, leads on to further examples by providing superordinates, by focusing on specific details, or by asking for further evidence; repetition of learners' response as a way to elicit completion of an answer or to lead to a new sub-topic; provision of slots to be filled in by the respondents by a word or group of words, a choice between alternatives; asking a leading question occasionally; correction of student responses followed by a question to furnish further details; setting up a chain of questions to elicit inferential reasoning; unlocking of difficulties by direct questioning; contextualization of what is read to make it relevant by connecting it with the life of the students; summarizing at key points to signal the end of a major topic; and as a matter of last recourse, code-switching to Filipino to explain something.

The types of simplification used by the students, likewise to arrive at comprehension and appreciation of literary texts, are fewer because of fewer opportunities to speak. To clarify subject content in their own minds during the exchanges, the students resorted to explanations by examples or additional details, ostension or body language (physical demonstration in lieu of a verbal description), comparisons using English functors such as like, sort of, and Filipino parang ('it's as if ...'), re-labelling the phenomenon being discussed, consulting others on material about the past, careful reading of the text, and, more frequently than the teacher, as a last resort, code-switching to Filipino.

3.5. Typology of pedagogical simplification strategies in the Filipino data

The presentation below lists the strategies clustered into main types and subtypes and exemplifies each one by citations from the protocols. The Filipino citations are followed by fairly literal English glosses. In certain examples, the whole citation exemplifies the category; in others, certain passages are italicized to indicate the portion that is most relevant to the category being exemplified.

A. EXPLANATION

1. by example
2. by paraphrase or synonyms

T: Kung ang panitikan ay talagang katalista ng pagbabago, at sa lahat ng mga sining wala nang mas mainam upang talagang ilarawan kung ano ang nangyayari sa buhay, papaano din natin makikita yan sa 'Tatlong Salinlahi'? [request for example] 'If literature is a catalyst of change, and of all the arts it is the most effective in depicting the events of life, how can we see this in 'Three Generations'?' [request for example]

S: Siguro, ahm, ay, ahm pinakita ng, ng ng may-akda ng kuwento na, miss, hindi ba nga ang, ang tema ng 'Tatlong Salinlahi' ay may koneksyon sa sexual liberation kaya, ahm, kaya sa panahon ngayon ay, ahm, parang ahm -- iniimply ho na ang sexual liberation ay angkop sa panahon dahil sa ahm sa kuwento ipinakita na, ahm, ang, bale ang, ang naging, ang nagtagumpay sa huli ay ahm yung apo, si, si, ang, yung apo, bale si Chitong na ahm, nag ahm -- siya'y may kaisipang malaya at siya rin ang nag-*impose* nung ano, yung, yung sinasabi kong *sexual liberation*. Iyon ang parang nag-*succeed* sa huli kaya siguro yun ang pinaka, pinaka-gustong bigyan ng *emphasis* noong ano, noong nagsulat, ni Nick Joaquin. [giving of example]

'Perhaps, ahm, ahm, the author showed in the story, Miss, isn't it that the, the theme of 'Three Generations' is connected to sexual liberation and so, ahm, so in these times, ahm, like ahm -- it is implied that sexual liberation suits the times because in the story, it was shown that, that the one who triumphed in the end is the grandson, the grandson, Chito -- he thinks freely and he also imposed what is called sexual liberation. He was the one who succeeded in the end and so that seems to be what the writer, Nick Joaquin, wanted to emphasize.' [giving of example]

T: Tingnan din ninyo ang panitikan sa konteksto ng pagbabagong anyo sa kung ano ang mga tauhan. Siguro ito'y isang bagay na kinakailangan maintindihan ng isang estudyanteng nasa panitikan. Yung bang noong una, yung tradisyunal na mga istorya ay ang laging binibigyan ng emphasis o ng diin ay mga taong kumakatawan sa segmento ng lipunan. Ikaw, kinakatawan mo ito; ikaw naman iba. Kaya walang pang-indibiduwal na identidad ang mga tauhan. Diyan sa kuwentong yan makikita ninyong mabuti ang pagkakalarawan ng indibiduwal dahil yung approach na psychological, sikolohiyang pananaw na ginamit ni Nick Joaquin sa pagsasalin naman ni Garcia ang siyang nagpa-, nagbigay ng larawan sa indibiduwal. Hindi na yung ikaw ay kakatawan o sisimbolo sa isang henerasyon kundi titingnan ang tao at ang indibiduwal na parang isang indibiduwal, labas sa

mga ibang tao, labas sa pananaw na makaluma ng may akda. [explanation by paraphrase or synonyms]

'Also look at literature in the context of changing forms in the nature of the characters. Perhaps this is one thing that needs to be understood by students in literature. In the beginning, in the traditional stories, emphasis was always on characters as representing segments of society. You, you represent this; on the other hand, you represent something else. So there was nothing individual in the identity of the characters. In that story you can see clearly the depiction of an individual because the approach is psychological *sikolohiyang pananaw* [psychological perspective] which Nick Joaquin used and which was translated by Garcia in giving the portrait of the characters. No longer is it that you represent or symbolize a generation but you look at the character or individual as an individual, outside of other people, outside of an antiquated perspective of the author'. [explanation by paraphrase or synonyms]

B. RESTATEMENT

1. of her own previous question

T: ...ang isang panitikan ba'y kinakailangang umayon sa nagaganap sa lipunan at sa mga kagustuhan ng mga mamamayan, o ang mamamayan ba ang siyang nagbabatol kung ano ang dapat na gamitin ng panitikan... O, ulit, ulit, nasabi ko sa inyong maraming ulit na ang panitikan ay siyang humuhubog sa lipunan, hinuhubog din ng tao, ng lipunan ang panitikan. Eto na tayo sa isang panahon, papasok na diyan na kung saang makikita natin na kung ano ang ginagawa ng tao ay siya nang ginagamit ng mga manunulat. Ang tanong ko'y ito, kinakailangan bang ang panitikan ay hubugin ng ginagawa ng tao o ang talagang kinakailanga'y ang panitikan ang humubog sa gagawin ng tao.

'...does a literature have to go along with what happens in society and the desires of the citizens, or is it the citizens who will decide what should be used by literature. Ok, again, again, I have told you many times that it is literature that shapes society, but literature is also shaped by people, by society. Here we are in one period, obviously it can be seen that what people do is what the writer uses. My question is this, is it necessary for literature to be shaped by what people do or is it necessarily the case that literature shapes what people do'.

27
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2. of evidence to ask for further evidence

T: Yan ang panlabas na kahulugan ng ating maikling tula. Ano naman ang panloob na kahulugan niyan? 'That is the outer meaning of the short poem. But what is the inner meaning?'

S: Ma'am, ang panloob na kahulugan niyan ay tungkol sa gobyerno. Kung paano sinisipsip ng gobyerno yung, kung bagaman sa ayungin yung kayamanan ng mga tao, yung ayungin diyan ang, sinisimbolo niya yung tao, yung kaliitan ng tao. Tapos yung tao diyan na kumakain ng ayungin, ayan ang mga officials ng government natin. Sinisimulan nila sa ulo hanggang, tapos sisimutin nila. Yung pusa yung mga cronies na lang iyan. Ibibigay nila. Yan ang panloob na kahulugan.

'Ma'am, the inner meaning of that is about the government. How the government sucks the, the wealth of the people, the *ayungin* there symbolizes the people, the smallness of the people. And then the person there who eats the *ayungin*, that refers to our government officials. They start with the head, until they finish everything. The cat refers to the cronies. The officials will give the cronies. That is the inner meaning'.

T: Ngunit bakit ang sabi simulan mo sa ulo pagkatapos sipsipin mo ang mata? Ano ang ibig sabihin niyan, ha?

'But why does it say start with the head and then suck the eyes? What does that mean, huh?'

C. REPETITION OF STUDENT'S RESPONSE AND REQUEST FOR FURTHER COMPLETION

T: Saan natin makikita ang pagbabagong anyo at ang tula bilang katalista ng pagbabago? O, gusto mo bang sagutin yan, Margarita? O si Lawrence kaya, bahala na kung sino sa inyong gustong sumagot diyan.

'Where can we see the change in form and the poem being a catalyst of change? Well, do you want to answer that, Margarita? Or maybe it's Lawrence, it's up to the two of you to decide who wants to answer that'.

S: Dahil nga ho, dahil sa anyo na lang, yung doon sa 'Ako ang Daigdig" makikita niyo po doon na kung ikukumpara natin sa nakalipas na panahon, ito'y isang bagong anyo dahil ito'y sinulat sa isang free verse, na ganoon. Ipinapakita ho na ang pagkaka-, ang emphasis ho nang sa panahon na yun ay nasa indibiduwal din sapagkat ah hindi tulad ng mga nakaraang tula ay -- yun nga ho, hindi naka- hindi ho naka-, nakasaklaw sa mga indibiduwal. Kaya doon ho sa free verse na yon mas malaya ho ang pagkaka-, pagkakasulat at ano -- basta hanggang doon na lang ang alam ko basta (laughter).

'It's because, because from the form alone, in "I Am the World" you can see that if we compare that to the previous period, this is a new form because this is written in free verse. What is shown here, the emphasis of that period is on the individual because ah not like in the other poems, that's it, they did not include the individual. So in that free verse it was freer to, it was more freely written and what -- that's all I know that's it (laughter)'.

T: O ikaw naman Maryanne, ano ang maidudugtong mo diyan? O Lawrence kaya.

'Well, what about you Maryanne, what can you add to that. Or maybe Lawrence'.

S: Parehas din. 'The same also'.

T: Ah, parehas din. 'So, the same also'.

Ss: (laughter)

T: O, ano ang sinabi? Ano ba yong parehong iyon, parehong sinabi? 'So, what was said? What is that same also, the same thing?'

Ss: (laughter)

D. PROVISION OF A FRAME TO BE FILLED IN BY ONE OR FEW WORDS

T: Sino ba si Tata Selo talaga, ha? Sino iyan? Natatandaan ninyo si Tata Selo? Saan ba una nating narinig ang pangalang Tata Selo?

'Who is this Tata Selo. Who is he? Do you remember Tata Selo? When did we first hear the name Tata Selo?'

Ss: Sa *Fili*. 'In the *Fili*'.

T: Sa *Fili*. Sino iyan, Tata Selo na yan. Ha?
'In the *Fili*. Who is that, that Tata Selo. Hm?'

Ss: ( )

T: Ang ama ni Kabesang Tales? E sino naman si...
'The father of Kabesang Tales? And who in turn is...'

S: ni Huli 'of Huli'

T: Lolo ni Huli at saka ni... 'the grandfather of huli and of...'

Ss: ni (Tano) 'of (Tano)'

G. CONTEXTUALIZATION

1. by relating what is read to social realities at present

T: Ano ba ang gumimbal sa kabuhayan at sa kasaysayan ng Pilipinas -- may ilang taon na ang nakakaraan? ...At nakita nating hanggang sa ngayon ang trahedyang iyan ay patuloy na nagiging malaking isyu, mainit na isyu, sa ating bayan. Ano ang tinutukoy ko?

'What disturbed the life and history of the Philippines -- how many years ago? ...And we have seen that up to now that tragedy is a big issue, a hot issue, in our country. What am I referring to?'

Ss: Aquino, Aquino assassination.

2. by relating what is read to students' past knowledge (schema)

T: Bago pa man lang nausal yang salitang ya'y isang punlo na ang pumatay kay Aquino. Ano yong salitang yon? Ano ba ang tema ng lahat ng mga pagpupunyagi ni Aquino?

'Even before that word was uttered a bullet killed Aquino. What is that word? What was the theme of all the efforts of Aquino?'

Ss: Kalayaan. 'Freedom'.

T: Kalayaan kaya? 'Is it freedom?'

S: Reconciliation.

T: Reconciliation. Pagkakaisa. 'Reconciliation. Oneness'.

H. ASKING A LEADING QUESTION

T: O, tanong din, kinakailangan sagutin nang mainam. Maraming mga manunulat, mga scholars daw, na nagsasabing hanggang sa ngayon napakamababa pa ang uri ng ating panitikan nasusulat sa ating wika at mga dayalekto. Kung talagang (lilimiin) daw, maari lang makita ang kasiningan at kahusayan ng ating panitikan sa mga naisulat sa Ingles. Sa palagay kaya ninyo, at huwag sasagutin komo ito ay Pilipino, sa palagay kaya ninyo ay tama naman yang asamsyon na yan? Na di kailanman bumulagpos sa matanda, walang kuwenta, hindi maaasahan, walang kabuhay-buhay, lumang tema. lumang paksa, ang talagang ating panitikang nasusulat sa Pilipino.

'So, another question which needs to be answered well. There are a lot of writers, supposed scholars, who say that up to now the literature written in our language and dialects is of very low level. If really analyzed, the literature of artistry and craftsmanship can be seen only in the literature written in English. In your opinion, and do not answer just because this is a class in Pilipino, is that assumption correct? That this literature has not gone beyond the old, is of no value,

E. CORRECTION OF STUDENT STATEMENT FOLLOWED UP BY A QUESTION TO ELICIT FURTHER DETAILS

S: ( ) ang sinasabi niya po ay kung anuman ang, ang, usually po pag kumakain tayo di ba sinasabi natin kung ano ang nandyan sa harap mo huwag ka nang magreklamo't kainin mo iyan dahil pagkain din iyan. Maraming ( ) kayo at maraming taong naghihirap at wala na ngang makain. So iyan ayungin na iyan ay pagkain din ho iyan makakapagpalaman din iyan sa tiyan. Kayat kahit ganyan yan ay huwag mong, huwag ka nang umangal at magreklamo pagkat ano nakakapuno din iyan sa iyo. Kaya ho pinapakita po diyan na simot na simot yung pagkain dahil huwag kang magsasayan dahil biyaya din iyan kahit papaano.

'( ) what it says is that the, the, usually when we eat, don't we say that whatever you have in front of you, you shouldn't complain about and you should just eat it because that is also food. Many ( ) and there are many poor people who have nothing to eat. So *ayungin* is also food that can fill up the stomach. So even if it is only like that, don't, don't complain because that can also fill you up. So that's why it's shown there that the food is all eaten up because you're not supposed to waste anything because that is also a blessing of some kind'.

T: Yan ang panlabas na kahulugan ng ating maikling tula. Ano naman ang panloob na kahulugan niyan?

'That is the outer meaning of the short poem. But what is the inner meaning?'

S: Ma'am, ang panloob na kahulugan niyan ay tungkol sa gobyerno...

'Ma'am, the inner meaning of that is about the government...'

F. SUMMARIZATION

T: Tingnan ninyo iyan. Paksiw na ayungin. Sa buhay ng isang Pilipino, marami bang Pilipino ang ayungin ay pangkaraniwang ulam? Pinakamasarap na nga daw na luto diyan ay ang ipaksiw ang isdang iyan. Nandito na ang palagi kong sinasabi sa inyong kainaman ng sining. Kung ang makata'y gumagamit ng napakasimpleng mga pamamahayag diyan lalo ninyo siya dapat bigyan ng kredito dahil mahirap sabihin sa pamamagitan ng tula ang mga bagay na simple ngunit napakamalalim naman ng laman.

'Look at that. Vinegared fish. In the life of a Filipino, do many Filipinos eat *ayungin* often? It is said that the best way to cook it is by vinegar. Here is what I usually tell you about the beauty of art. If a poet uses very simple means of expression, the more you should give him credit because it is difficult to say in a poem very simple things that contain deep thoughts'.

cannot be relied upon, is lifeless, with old themes, old topics, the literature written in Pilipino'.

I. ASKING A RHETORICAL QUESTION

T: Sa palagay kaya ninyo ano ang talagang uri ng rebolusyon na sinasabi ni Bulosan. Iyan ba ang rebolusyon na kayo ay hahawak ng tabak, kukuha kayo ng armalite, kayo'y mamumundok o ano? Ano sa palagay mo, anong rebolusyon iyon?

'In your opinion what is the true kind of revolution being mentioned by Bulosan. Is that the revolution where you will get a sword, you will get an armalite, you'll take to the mountains or what? What do you think, what revolution is that?'

J. ANSWERING HER OWN RHETORICAL QUESTION

T: Ah, kaya sa inyong pagkukuro, kaya masasabi parang hindi maipapantay [ang panitikang Pilipino] sa Ingles ay dahil sa kakulangan ng bokabularyo, ganoon ba? Na totoo naman, tanggapin natin na totoo, siyempre pag totoo tatanggapin ninyo. Pero ang panitikan ba ay bokabularyo lang? Hindi rin naman, eh, bakit nga ba?

'So, in your opinion, the reason why it can be said that literature in Pilipino cannot be compared with that in English is because of the lack of vocabulary, is that it? Which in a sense is true, let us accept it as true, of course if it is true you have to accept it. But is literature only a matter of vocabulary? But that isn't the case, so what is it?'

K. OUTLINING

1. the lesson (foreshadowing, building up expectation)

T: Ngayon, dahil sa tapos na tayo ng ating ikaapat na panahon, at natitira na lang yung pangkasalukuyan, bibigyan ko kayo ng buod ng ating panahon ng mga Amerikano at bibigyan ko na rin kayo ng panimula para sa panghuling panahon. At dito nailagay ko na sa ating blackboard kung ano ang dapat na talakayin.

'Now, since we're through with the fourth period, and all that's left is the present, I will give you a review of our time with the Americans, and I will also give you the beginnings of the last period. And here I've written on the board what we will take up'.

2. the possible response

T: Ano ang nilalaman ng tula? Alam naman ninyo na ang tula ay may mababaw o panlabas na kahulugan. Mayroon din itong malalim na kahulugang sinasabi nating maari lang nating makuha sa pagitan ng mga linya, 'in between the lines'. Ano ngayon ang mas malalim at masining na nilalaman ng maikling tulang ito na 'Kung ang Tula ay Salita Lamang'?

'What does the poem say? As you know a poem has an outer meaning. But it also has a deeper meaning which we say can be obtained between the lines. What then is the deeper and more artistic content of this short poem "If a Poem Is Only Words"?'

S: Alam po natin na isa sa mga responsibilidad ng mga manunulat ay ang magsiwalat ng katotohanan...

'All of us know that one of the responsibilities of a writer is to make the truth known...'

L. GOING FROM A HIGH-LEVEL QUESTION (ANALYSIS) TO A LOW-LEVEL QUESTION (LITERAL COMPREHENSION)

T: Ang sabi nga ni Quezon noon, nanaisin ko pang magkaroon ng isang pamahalaang ang pamamahala'y tulad sa impyerno na hawak ng mga Pilipino kaysa sa isang langit na hinahawakan ng mga Amerikano. Yan ay isang ideyalismo, isang pananaw na kung nataguyod ay siyang magpapalaya talaga sa mga Pilipino. Ngunit ano ang nangyari? Taliwas sa inaasahan e ang nangyari ang atin yatang pamahalaan, ang ating bayan, ay pinaghaharian ng mga Pilipinong ang uri ng paghahari parang nasa sa isang impyerno. Paano yan makikita sa maikling kwentong 'Tata Selo' [asking for analysis]? O, matanong ko muna kayo. Sino ba si Tata Selo talaga, ha? Sino iyan? Dennis, ha? Natatandaan ninyo si Tata Selo? Saan ba una nating narinig ang pangalang Tata Selo [asking for recall].

'As Quezon said then, I would prefer a government which governs like hell run by Filipinos than a government like heaven run by Americans. That is ideallism, a perspective that, if implemented, could have set Filipinos free. But what happened? Contrary to what was expected, our government, our country, is ruled by Filipinos who run it like hell. How can that be seen in the short story "Tata Selo" [asking for analysis]? Well, let me ask you first. Who is this Tata Selo. Who is he? Dennis? Do you remember Tata Selo? When did we first hear the name Tata Selo [asking for recall]?'

M. FILLING IN THE PLOT OF THE STORY POINT BY POINT

This is done for the short story "Tata Selo"; mostly literal comprehension questions are used.

N. CITING THE TOPIC SENTENCE OF THE ESSAY AND ASKING STUDENTS TO EXPLAIN THE ESSAY

T: Buksan ninyo ang inyong libro sa pahinang ito at bibigyan ko kayo ng ilang mga pangungusap diyan na nais kong ipaliwanag ninyo sa konteksto ng buong sanaysay. Ano'ng sinasabi dito? Sa baba ng pahina. 'Ang pinakamabisang paraan ng paglupig sa isang bansa ay pagbihag sa kanyang kaisipan'. Sa baba. 'Ang pagbihag sa kaisipan. Ang pinakamabisang paraan ng paglupig sa isang bansa ay pagbihag sa kanyang kaisipan'. Ano ang sinasabi ng sanaysay? 'Open your books to the page and I will give you a few sentences from there which I wish you to explain in the context of the whole essay. What does it say here? At the bottom of the page. "The best way to subjugate a nation is to conquer its mind." Bottom of the page. "Subjugating the mind. The best way to subjugate a nation is to conquer its mind." What does the essay say?'

O. TRANSLATING AN UNFAMILIAR TERM IN FILIPINO TO THE MORE COMMONLY-KNOWN ENGLISH TERM

T: Kung titingnan natin ang panitikan sa konteksto ng pagbabago, hindi na sinasaklaw kahit na ang anyo ng ating panitikan ng mga makalumang balangkas -- old structures.

'If we look at literature in the context of change, no longer included in our literature are the "makalumang balangkas" -- old structures'.

P. REMINDING STUDENTS OF TRANSLATION

T: Ano ba yung rhyme scheme na iyan sa Pilipino?
'How do you say "rhyme scheme" in Pilipino?
S: Yung tugma -- '"tugma"'
T: Uhm, tugma o. 'Yes, "tugma".'

3.6. Typology of learning simplification strategies in the Filipino data

The presentation below lists the simplification strategies used by the students in the Filipino-medium class.

A. ASKING FOR CLARIFICATION

T: Kung sasabihin nating ang panitikan ay katalista ng pagbabago... Paano makikita natin yang katalista ng pagbabagong niyan sa tauhan ng 'Tatlong Salinlahi'?

'If we say that literature is a catalyst for change... How can we see that idea of catalyst for change in "Three Generations"?'

Ss: Ano yung katalista ng pagbabago? Ano yung katalista ng -- 'What does "catalyst for change" mean? What does catalyst...'

B. REQUESTING FOR REPETITION

T: Sa palagay kaya ninyo, kung ang mga pinag-aaralan sa panahong ito'y hindi yaong sinalin mula sa Ingles hanggang sa Pilipino, maipalilitaw pa rin ang mga pagbabagong naganap sa ating panahon at maipakikita pa rin ang talagang kahusayan ng ating manunulat sa mga dayalektong ipaliwanag, ilarawan, ipakita kung ano talaga ang buhay at kung anong pagbabagong nangyayari sa buhay natin. Ang sagot ay kinakailangang totoo at tapat, *not to please me*, ha. Uhm, ano sa palagay mo?

'In your opinion, if what we were studying for this period were not translations from English to Pilipino, could the changes taking place in our time still be shown, could the writers still show their artistry in the dialects, to explain, show, describe what life really is and the changes occurring in our lives? The answer should be true and sincere, not to please me, ok. Uhm, what do you think?'

S: Ma'am, pakiulit ho lang, ma'am. 'Ma'am, could you please repeat, ma'am?'

C. RECOGNIZING TEACHER'S RHETORICAL QUESTION

T: Sa palagay kaya ninyo ano ang talagang uri ng rebolusyon na sinasabi ni Bulosan. Iyan ba ang rebolusyon na kayo ay bahawak ng tabak, kukuha kayo ng armalite, kayo'y mamumundok o ano? Ano sa palagay mo, anong rebolusyon iyon? [teacher's rhetorical question]

'In your opinion what is the true kind of revolution being mentioned by Bulosan. Is that the revolution where you will get a sword, you will get an armalite, you'll take to the mountains or what? What do you think, what revolution is that?' [teacher's rhetorical question]

S: Ang rebolusyon na ( ) dito ng may-akda ay tingin ko ay hindi sa pamamagitan ng pagbuhat ng kamay, ngunit sa pamamagitan ng pagsabi o pag-alis ng kaba kapag gusto mong sabihin ang katotohanan. Ito'y kasi ang mga Pilipino ay parang na-categorize na mga Pilipino na tahimik, na hindi nagsasabi o nagsasabi ng kanilang gustong talagang sabihin...

'The revolution ( ) here by the writer is not by means of physical force, but by means of removing the fear within you when you want to speak the truth. This is because it seems Filipinos have been categorized as quiet, they don't say what they really want to say...'

D. LEAVING THE RESPONSE HANGING FOR TEACHER TO CONTINUE

S: ...huwag ihaharap ang katotohanan tapos pag pag uhm pag nagtagumpay na sila sa pagbubulag sa mga tao puede na nilang simulan yung ano, kunin na yung mga, yung mga ano, anuhin na nila, i-corrupt--

'...not to show the truth and in the end when they have succeeded in blinding the people they can then start getting the, the, doing the, corrupting--'

T: ang mga kayamanan. Madali na talagang masamsam ang kayamanan.

'The riches. They can truly get the wealth easily'.

E. USING AN ENGLISH WORD (INSTEAD OF SEARCHING FOR A FILIPINO WORD) BECAUSE TEACHER WILL LIKELY SUPPLY THE FILIPINO EQUIVALENT

(a). S: Ma'am, halimbawa, mayroong isang taong hindi nakakaintindi kung ano ang dahilan ng <u>discontent</u> o, <u>discontent</u> ng isang bayan sa--

'Ma'am, for example, there is a person who does not understand the reason for the <u>discontent</u>, the <u>discontent</u> [given in English] in the country--'

T: <u>kawalan ng kasiyahan</u> ["discontent" in Filipino]

S: <u>kawalan ng kasiyahan</u> ng mga tao sa isang bayan. 'discontent of people in a country.'

F. BORROWING FROM ENGLISH

(a) S: Ang nagtagumpay sa huli ay ahm yung apo, si, si, ang, yung apo, bale si Chitong na ahm, nag ahm -- siya'y may kaisipang malaya at siya rin ang nag-*impose* nung ano, yung, yung sinasabi kong *sexual liberation*. Iyon ang parang nag-*succeed* sa huli kaya siguro yun ang pinaka, pinaka-gustong bigyan ng *emphasis* noong ano, noong nagsulat, ni Nick Joaquin.

'The one who triumphed in the end is the grandson, the grandson, Chito -- he thinks freely and he also imposed what is called sexual liberation. He was the one who succeeded in the end and so that seems to be what the writer, Nick Joaquin, wanted to put emphasis on.'

G. REFORMULATING THE SENTENCE BECAUSE A WORD IN THE ORIGINAL SENTENCE IS NOT EASILY TRANSLATABLE

S: Ah, katulad ng 'Ako ay Daigdig,' ah, tsaka, ah, indibidualistic, indibidualismo ang -- tema niyon, kaya't ang pagkasulat niya'y ...

'Ah, like 'I Am the World,' and also, ah, individualistic, individualism is the theme of that, and so the way he wrote it...'

H. SUMMARIZING THROUGH ONE ENGLISH WORD

S: ...ang istorya naman eh tungkol eh nasa nasa Pilipinas o kaya'y pangka-anuhan, yung parang lahat ng tao'y nakakaranas noong ganoon, universal nga...

'...the story itself is about, is in the Philippines or something like what, it's like everyone has experienced that, really universal...'

3.7. Observations on the Filipino data

The Filipino-medium teacher differed from the English-medium teacher in her mode of questioning. Whereas the teacher using English adopted the Socratic method, asking question after question to elicit inferential reasoning, the teacher using Filipino asked holistic questions that required elaborated responses from the students. It seemed as if the teacher and the students in the Philippine Literature class taught in Filipino had already internalized a basic schema for studying literature: a literary text had an outer meaning and an inner meaning and the task of the student of literature was to uncover both, a task more difficult with regard to the inner meaning.

The types of pedagogical simplification used by the Filipino-medium teacher consist of some of the types used by the English-medium teacher, for instance, explanations by examples, paraphrase; restatements of her own statements and of students' statements; repetition of students' responses plus a request for additional information; provision of frames for short answers; contextualization of statements by relating them to present happenings and to the background knowledge of students; summary statements at the close of a discussion episode; asking leading questions. But differently from the English-medium teacher, she provided an overview of the lesson by outlining what she proposed to discuss that day; she also outlined a possible design for responding to her questions (the schema of outer meaning and inner meaning). In contrast, the English-medium teacher began her two sessions by asking what the students had found difficult in the stories they had read, or what they had enjoyed in the stories.

The Filipino-medium teacher also had a penchant for asking rhetorical questions, occasionally even answering them herself. When she discussed details in the plot of a story, it was not for purposes of inferential reasoning -- as in the case of the English-medium teacher -- but simply to find out if the students had picked out certain important details. Since she was using Filipino as an intellectualized language, she occasionally placed the Filipino term alongside the English so that students could associate the two terms.

The Filipino teacher had a way of discussing the thesis of the day at great length, but her students did a lot of talking too. (This can be noted even just from the extracts given above.) The ratio of teacher talk to student talk is approximately 6.5:3.5, better than the other teacher's ratio. And, as noted in the Introduction to this section, the average turn of speaking of the students in the Filipino class is much longer than the average turn of speaking of the students in the English class (4.83 lines vs. 1.39 lines).

The types of simplification used by the students in the Filipino class were dependent to a large extent on the teacher's mode of questioning. They knew how to catch the teacher's rhetorical questions. Likewise, the types of simplification were dependent on the easy relationship between teacher and students: the students could ask the teacher to repeat her question especially if the teacher's statement was quite dense; they could ask the teacher for clarification. Also, their simplification strategies were dependent on their proficiency in both English and Filipino; they could switch to English if the going got rough in Filipino; most of the time, their teacher would come to their rescue and provide the Filipino equivalent that was at the tip of their tongue.

Finally, it should be said that in both classes, very obviously, the students were clued into the pedagogical structures of the teacher. In the English-taught class, the students knew that the teacher would focus on details, with the students providing the details, and the teacher would unlock whatever difficulties the students had, ultimately for everyone in class to discover why authors had written as they had. In the Filipino-medium class, the students knew that the teacher would sketch broad outlines of a thesis for the day, for example, that literature has a deeper meaning, or that literature shapes society just as society shapes literature, and that the selections chosen for the day's discussion were chosen specifically to prove the thesis; they therefore adjusted their mode of responding accordingly. The teachers possessed strategic competence in the way they asked questions; the students showed their own strategic competence in the way they responded.

4. Conclusion

If one thing is to be learned from this study, it is that the subject of simplification is a much wider and complex topic of educational concern than the writers thought at first. The pilot study demonstrates the need for more types of S to be learned and used by teachers: for example, the teachers in the study would have been well-advised to use audio-visual aids and other reference materials in their efforts to simplify better and be even better communicators.

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